

The Musical World.

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[Registered for Transmission Abroad.]

VOL. 42—No. 28.

SATURDAY, JULY 9, 1864.

PRICE { 4d. Unstamped.
{ 5d. Stamped.

HER MAJESTY'S THEATRE. FINAL PERFORMANCES.

NOTICE.

In consequence of the success of Gounod's New Opera, "MIRELLA," there will be TWO MORE GRAND SUPPLEMENTAL PERFORMANCES, viz.:—TUESDAY, JULY 12TH, and THURSDAY, JULY 14TH, on which occasions will be performed the Last New Work of the celebrated composer of *Faust*,

"MIRELLA."

The following will be the signally effective Cast:—Vincenzo, Signor GUIGLIANI; Ottavia, Mr. SANTLEY; Ramon, Signor MARCELLO JUNCA; Ambrogio, Signor GASSIER; Taven, Mdlle. THEREBELLI; Vincenzina, Mdlle. REBAUX; Andreah, Mdlle. VOLPINI; Clemenza, Mdlle. MOYA; and Mirella, Mdlle. TIETJENS.

Conductor—SIGNOR ARDITI.

The new and extensive Scenery, and Original Effects, by Mr. Telbin, assisted by Mr. Henry Telbin. The Incidental Dances invented and arranged by M. Petit. The New Costumes, from the Best Authorities, by Mr. S. May and Miss Dickenson. The Decorations and Appointments by Mr. Bradwell. The Machinery constructed by Mr. S. J. Sloman. The Mise en Scène by M. Reinhard.

Order of the SCENES.—Act the First—A Mulberry Plantation in Provence. Act the Second—Festa within the "Circo" at Arles. Act the Third—La Valle d'Inferno by Moonlight: Interior of a Farm. Act the Fourth—The Desert of Crò. Act the Fifth—Santuario delle Tre Marie.

Notice.—The Free List, and all Complimentary Admissions, entirely suspended.

FIFTH TIME OF GOUNOD'S NEW OPERA.

THURSDAY, JULY 14TH,

"MIRELLA."

For Particulars, refer above.

Commence at Half-past Eight.

Prices.—Pit Tickets, 1s.; Reserved Box Seats, 10s. 6d.; Amphitheatre Stalls, 3s. and 2s.; Gallery, 2s. 6d.; Private Boxes, in the Upper Circle, 21s.

Box-office of the Theatre open daily, from Ten till Six, where places may be secured. Also at Mitchell's, Bubb's; Lecon and Oller's, Bond Street; Leader's, Opera Colonnade; Sims, St. James's Street; Cramer, Wood, and Co.'s, and Hammond's, Regent Street; Keith, Prowse and Co.'s, Chapside; and at Chappell and Co.'s, 50 New Bond Street.

HER MAJESTY'S THEATRE.

GRAND EXTRA FINAL PERFORMANCE.

BENEFIT OF MR. MAPLESON.

THE LESSEE and DIRECTOR begs to announce that his ANNUAL BENEFIT will take place on SATURDAY, the 16TH JULY, on which occasion a

GRAND COMBINED PERFORMANCE

will be given, when the whole of the brilliant staff of Artists will take part.

Full particulars will be speedily announced.

HEREFORD MUSICAL FESTIVAL, in the CATHEDRAL and SHIRE HALL, August 30th and 31st, September 1st and 2nd. Mille. TIETJENS, Madames LEMMENS-SHERRINGTON, WEISS and SAINTON-DOLBY; Messrs. SIMS REEVES, MONTGOMERY SMITH, SANTLEY and WEISS. Programmes forwarded on application to the Conductor and Hon. Secy., Mr. G. Townshend Smith, The Close, Hereford.

MISS ELIZABETH STEVENSON (Pupil of Professor MOSCHNER) will have the honor of giving her SEVENTH AND BENEFIT RECITAL OF CLASSICAL PIANOFORTE MUSIC, at Messrs. CRAMER, WOOD & CO.'S CONCERT ROOMS, on Monday, July 11th, at Half-past Three o'clock. Vocalist, Madame HENRIE. The Programme (selected by desire) will consist of those Vocal and Instrumental Pieces received with most favor during the Six Recitals of the Season. Tickets, 2s.; to be had of Messrs. CRAMER, WOOD & CO., 201 Regent Street.

MR. GEORGE DOLBY begs to announce that he is making arrangements for a Tour in the Provinces with the following distinguished Artists:—

VOCALISTS:

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AND

Madame SAINTON-DOLBY.

Mr. PATEY

AND

Signor MARIO.

VIOLIN:

M. SAINTON.

ACCOMPANYIST:

Herr MEYER LUTZ.

The Tour will commence about the middle of September and terminate in December.

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MR. W. H. HOLMES and MR. G. W. HAMMOND'S THIRD PIANOFORTE AND MISCELLANEOUS CONCERT will take place on Saturday Morning, July 16th, at the HANOVER SQUARE ROOMS. Tickets, Half-a-Guinea; to be obtained of Mr. Holmes, 36 Beaumont Street, and Mr. Hammond, 33 Beaumont Street, Portland Place.

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The English Words by

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The Welsh Words by TALHAIARN.

The Music by

JOHN THOMAS (Pencerdd Gwalia).

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MISS ROSE HERSEE will sing "THE KNIGHT AND THE MAIDEN" (Words by H. HERSEE, Esq.), composed by EMILE BERGER, at Mrs. Vernon's Concert, Tottenham, on Tuesday, July 19.

MR. SIMS REEVES will sing "THE MESSAGE," composed for him by BLUMENTHAL, at the Hereford Festival, on Wednesday Evening, August 31.

MR. EMILE BERGER will play his popular Fantasia on Scotch Airs, "WAVERLEY," at Tottenham, July 19, and at Myddleton Hall, August 5.

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PERFORMED AT

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Pura ebbrezza.....	Estasi
Qui mi presto	Cavatina, sung by Mdlle. Titiens

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FELIX MENDELSSOHN BARTHOLDY.

(Continued from page 181.)

In the summer, Mendelssohn was accustomed to recruit after his severe exertions, which benefitted those who worked with him as well as himself, by travelling, though this, by the way, was occasionally attended with fatigue of some sort. In the summer of 1836, he was summoned to Frankfort, to conduct the Cecilia Association for Schelble, who was most seriously ill. A nicely arranged plan of a trip to Switzerland, and sea-bathing at Genoa, was thus knocked on the head. "But after all the fact of my being able to do something to assist that splendid fellow, Schelble, and his enterprise, is also a very great gratification to me." Somewhere about the end of June, Mendelssohn is again directing a Musical Festival at Düsseldorf, and, moreover, conducting his *St. Paul* for the first time. Writing from Cologne to Schleinitz on the subject, he says: "I feel sure you would have been most heartily delighted at the goodwill and love with which the whole thing went, and with the incredible spirit with which the choruses and orchestra cut along, though many of the details, especially in the solos, would have annoyed you. I know by heart what your face would have been on hearing St. Paul's airs sung rather rapidly and indifferently, and hear you abusing the heathen apostle in the dressing gown, but I know quite as well how pleased you would have been with 'Mache dich auf,' which really went magnificently." Recalled to Frankfort, he resumes the direction of the Cecilia Association, and has an opportunity of again studying those circumstances which retard the fresh development of sterling beginnings. Apart from "the splendid fellow, Schelble," who has rendered himself eternally famous in Frankfort, by what he did for Bach, Mendelssohn finds that all the musicians there "think far too much of themselves and too little of their art." In a letter, also, written three years subsequently to Fanny, he says, he got on with Guhr better than with any other of the Frankfort musicians; but then "my other colleagues here are so fearfully melancholy, and always speaking so much about musical papers, and about being appreciated and receiving marks of distinction, and so fond of fishing for compliments (but they must be real compliments, out-pourings of the heart, which they desire) that one becomes disgusted and sad, and behind your back they go on as wildly as anyone."—On the whole, however, Mendelssohn was not a little pleased with Frankfort; a great deal of attention was paid him, and it was there that, on a subsequent visit, he attended a magnificent festival in the forest by night, when his choral songs were sung with enthusiasm, each six times, and—either on this or some similar occasion he probably fell in love and was formally engaged. But in the *Letters* we find simply on this subject (with the remark: "this letter was written a short time before Mendelssohn was engaged"): "I cannot compose, write letters or play the piano; all I can do is to draw a little!"

In the summer of 1837, we find Mendelssohn (already married) again in Frankfort, and then in Bingen, which he liked very much; he there receives an invitation to direct the Birmingham Festival; he prepares, also, to play to the English Bach's organ compositions. At the same time he entertains the idea of writing an oratorio called *Petrus*. He was extraordinarily successful at Birmingham with *St. Paul*, as well as generally in his professional capacity, more so than "ever." In October, we again find him in Leipsic, as busy as usual; it was there that, among other things, he wrote most of his quartets, which, it is evident, were intended particularly for David. Here, too, he receives, the same winter, the invitation to direct the Musical Festival of the Lower Rhine for 1838, and we find him endeavouring to get up a performance of Bach's music on the occasion, a task which appears to have been beset by incredible difficulties. The first attempt to establish "Historical Concerts" in Leipsic, moreover, dates from the same winter. In the following summer, we find him stopping at Berlin, but there is nothing for us to mention, concerning his stay there, except, perhaps, a letter to Simrock, at Bonn, in which letter Mendelssohn urges, among other things, the publication of Handel's scores in their original form, for even then people already felt the want of a Handel who was not baptised "in Moselle water."

In Leipsic, Mendelssohn appears gradually to have found rather irksome the oppressiveness of a regular official position, as well as the fatigue attendant upon his being a conductor. On several

occasions he gives utterance to a wish that he were independent, and complains of the labor he has to go through. Thus he writes, in December, from Leipsic: "So much conducting exhausts me more in two months than two years did when I was composing the whole day—here in the winter I can scarcely compose at all—and if, after the greatest exertions on my part, I ask what really has been done, the result, after all, is hardly worth mentioning." . . . Certainly Mendelssohn could thus undervalue his efforts in the good cause, only from a feeling of over-fatigue, and, of course, also from the fact of his being kept from composing.

In the year 1840, Mendelssohn busied himself with the project of establishing a Conservatory for Music in Leipsic, and among the Letters there is one to the *Kreisdirektor Herr von Falkenstein*, in Dresden, from which it is very evident that the eventual foundation of the Conservatory was partly owing to Mendelssohn's exertions and personal influence with individuals, nearly connected with the Court at Dresden (the letter in question relates to the advisability of prevailing on the King of Saxony to have Blümmer's legacy devoted to the foundation and maintenance "of a thorough school of music in Leipsic"). He has the merit, however, of having not only materially founded the Institution but, also, of having determined the original spirit in which it was conducted, as is evidenced by the fact that accompanying the above letter were: "a few outlines for the establishment of such a school of music."

The winter of 1840-41 came in the midst of all these noble exertions for the prosperity of music. The new King of Prussia, Friedrich Wilhelm IV—then in the zenith of his popularity and the hope of the country—had intended to assign music an especial place in the "Academy of Arts;" in other words, a grand Conservatory of Music was to be founded, and Mendelssohn appointed Director. The Institution was, moreover, to work subsequently, in combination with the King's Private Band, at Concerts and grand musical performances. Knowing, as he did, the ground, Mendelssohn saw immediately the improbability of the plan's succeeding, as well as the false position in which he himself would be placed, because the management of the Conservatory was to be entrusted to him as the Director, while the King's Private Band was not, properly speaking, under his orders. The offers made him were apparently very brilliant, but really very undecided. The most uncommon contradictions, as well as the avoidance of those points about which Mendelssohn was more especially anxious, were followed by a most wearisome, and for Mendelssohn particularly painful correspondence. There was something floating before the mind of the Prussian Government, but it was not clear in outline, or detail, nor could it ever be so, since a correct insight into the requirements of music was wanting, while the point which Mendelssohn kept most steadily in view was how—at the same time that he occupied a free position as a composer—he might obtain an advantageous sphere of action for his art. After some little time, in May, 1841, when he was stopping in Berlin, in order, by personal consultations, more easily to set the affair going, he so far overcame his scruples as to draw up a written memoir, and to express his ideas as to the kind of school which ought to be founded; this document is printed at page 289. Mendelssohn desires a "German school of music which may afford a common centre to hitherto isolated efforts in the department of art-instruction, a firm and more serious tendency to young artists, and, thus, a new and more vigorous upward impulse to the national feeling for music," and it, therefore, strikes him that "on the one hand, the institutions and persons already existing should be concentrated, and, on the other, the aid of several fresh ones should be invoked." Under the new appointments, he demands a principal professor: 1. for composition; 2. for solo singing; 3. for chorus-singing; and, 4. for pianoforte playing. These professors were to be the best it was possible to find in Germany, men "of the most decided talent and reputation." "The other teachers for these departments," in Mendelssohn's opinion, "might be found in Berlin: nor would there, certainly, be any deficiency of teachers of aesthetics, musical history, etc." At the conclusion, we find: "The entire institution might have for its basis the principle: no one branch of art is above a mere mechanical trade, until, besides attaining the very highest possible manual perfection, it devotes itself to a purely spiritual object, the expression of a higher thought," etc.

It appears either that people in the upper circles did not understand much of these views, or that considerations for what already existed, or for individuals, placed obstacles in the way, for a letter written by Mendelssohn, in the August of the same year, to David, bears testimony to the complete irresolution in the regions to which we have just referred. In subsequent letters nothing at all is said of the Conservatory. Mendelssohn is on the point of breaking off the connection altogether, but, before doing so, has a farewell audience of the King, who prevails upon him to change his mind. The King speaks of the establishment of a real *Capelle*, or Private Band, and Mendelssohn, touched by so much royal goodness, does pretty well as Mozart, who would not "desert" his Emperor. He gives up, however, half the salary (3000 thalers) originally offered him, and, returning for a time to Leipsic, assists in the final arrangements for the establishment of the Conservatory there.

From a letter dated Leipsic, the 26th August, 1843, we learn: "that the King had fully approved of the proposals in question, which emanated from the acting privy councillors," but we also learn from a remark of the editors that: "the realisation of this project, likewise, was, notwithstanding, never carried out, and, after some little time, Mendelssohn begged his Majesty to relieve him of all official duty, and allow the connection between him and his Majesty to be simply a personal and artistic one, a request the King was graciously pleased to grant." As far as the omissions in the correspondence will permit us to gather, the people at Berlin could not make up their minds to assign Mendelssohn a regularly defined sphere of action. They gave him the title of Director General of Music; and two or three thousand thalers' salary; with these he was to be satisfied; obey all the Royal commands; compose "when called upon," etc., etc. It is very evident that Mendelssohn would have done much better, had he entirely broken off the connection (as he was so often on the point of doing), for, in consequence of his adopting the opposite course, he was now obliged to do a great deal which was beyond his strength, and wore him out. In the same letter of the 26th August, 1843, we read: "I received to-day a second letter, informing me that the King intends having three performances at the new palace, in the second half of September, namely: 1. *Antigone*; 2. *A Midsummer Night's Dream*, and, 3. *Athalia*. . . . I have a fearful amount to do up to then, since there is no score fit to be given to the copyist; the overture to *Athalia* is still wanting, as well as the scoring of the whole, etc. I have, however, written to say that I would go, and that the music should be ready."

On the 28th April, 1844, the Chevalier Bunsen writes to Mendelssohn, then again stopping in Frankfort, to inform him that he had "deeply grieved" the King by declining to compose music for the *Eumenides* of Aeschylus. Mendelssohn answers that he considers the task of setting the choruses to music a very difficult, and, perhaps, impracticable one, but that "notwithstanding, he would attempt its accomplishment." Subsequently he was even expected to set to music the choruses in the combined and condensed trilogy.

VIENNA.—The schoolmasters have held a "Liedertafel of the Schubert bund." They have always been among the most faithful friends of "Frau Musica;" they carry the magic of song into the furthest provinces. In what village or lonely hamlet is there not a schoolmaster who does not represent the whole art in his own person. He scrapes upon the fiddle, strums upon the piano, teaches the flute, and, every Sunday, plays the organ, to the glory of God. This privileged trade in music has obtained a certain additional amount of celebrity since the time that Schubert, the son of a schoolmaster, lived in the Lichtenthal, where he composed and even kept school himself. As most persons know, he was really schoolmaster at the village school in the Lichtenthal for a year, not, however, from liking for the profession, or from necessity, but in order, under the protection of the schoolmaster's name, to be relieved from serving as a soldier. The chorus of Schoolmasters have deemed it advisable to make some reference in their title to this fact, and so they have called themselves the *Schubertbund*, or Schubert Association.

WIESBADEN.—The Vocal Union, under the direction of Herr Hager, lately performed here, for the second time, Herr Ferdinand Hiller's oratorio of *Saul*.

LEIPSIC.—On the 30th May, Professor Moscheles kept his seventieth birthday. He is in the full enjoyment of health, mental and bodily.

THE MEYERBEER EXHIBITION FOR YOUNG COMPOSERS.

Among the legacies bequeathed by the deceased master, Meyerbeer, for purposes of kindness and benevolence, that which will be one of the most fruitful in good results is the legacy of a stipend intended for young musicians of rising talent, without the means of properly developing it. The literal text of the clause bequeathing the legacy is as follows:

"In my native town of Berlin, the Royal Academy of Arts, of which I am a member, offers for competition among the students in all the branches of the plastic arts, a prize enabling them to go and pursue their studies in Italy. For musical composition, however, there is no such prize. In order to remedy to some degree, and to the best of my ability this want, I hereby ordain that—A sum of 10,000 thalers shall be set apart from my property, in the name of the 'Meyerbeer Exhibition for Musicians,' and five per cent interest paid upon it annually by my heirs through my executors. Every other year, the interest accruing from the above-mentioned capital shall be given to a student of musical composition, on the following conditions and for the following purposes:—Every candidate for the prize thus offered to public competition must

"1. Be a German, born and educated in Germany. He must not, however, be more than twenty-eight years old, but it is immaterial what religion he professes and to what class of society he belongs. He must moreover:

"2. Have pursued his studies at one of the public art-institutions of Berlin, or at the Conservatory of Music, Cologne. As institutions now existing of the former class, I specify the Royal Academical School for Musical Composition, conducted by Professor Grell; the Royal Institution for Sacred Music, conducted by Professor Bach; the Conservatory of Music, conducted by Professor Stern, and that conducted by Professor Kullak. Whether any public art-institution subsequently established in Berlin shall so educate their pupils that the latter may be qualified to compete for the prize, is a question I leave to be decided by the opinion and decision of the Musical Section of the Academy of Arts. As long, too, as Professors Marx and Flodoard Geyer continue to educate young musicians, their pupils, also, shall be admitted to compete for the prize, provided they bring a certificate from their professors attesting their competency to do so. The subjects for the competitors shall be simultaneously:

"a. An eight-part vocal fugue, for two choruses, the principal theme of which together with the words shall be given by the judges appointed to award the prize.

"b. An overture for full band.

"c. A three-part dramatic cantata, for voices and orchestra, the words of which shall be communicated in MS. by the judges to the competitors. It shall consist of two airs, a duet, and a trio, connected by recitative. It shall commence with an instrumental introduction in keeping with the subject of the text. The author,—to be chosen by the judges—who writes the words of the cantata, shall receive 30 thalers, to be paid, in addition to any other sums, by my heirs.

"As judges I appoint:

"1. All the members of the Musical Section of the Academy of Arts, Berlin.

"2. The two *Capellmeister* of the Royal Operahouse, Berlin.

"3. The Directors of Stern's and Kullak's Conservatories, as long as the latter exist.

"4. Professors B. A. Marx, and Flodoard Geyer, for life.

"The competitor to whom the prize is awarded shall receive the interest accruing from the capital of 10,000 thalers, during the previous two years, that is to say, 1000 thalers, for which he is bound to spend the first six months in Italy; the second six months in Paris; and the third six months partly in Vienna, partly in Munich, and partly in Dresden, so that he may study thoroughly the state of music in the above mentioned countries and cities. He is furthermore bound, as a proof of his active cultivation of music, during the period of eighteen months over which his travels extend, to send in two grand compositions to the Musical Section of the Academy of Arts.

"One of these compositions must be vocal (either the fragment of an opera or an oratorio), and the other an orchestral composition (either an overture or the movement of a symphony). If, at any competition for the prize, no candidate shall be accounted worthy of obtaining the latter, the successful candidate at the competition immediately preceding shall be awarded the prize once more, supposing the judges deem this advisable. Should they not do so, then half the prize not awarded shall go to increase the next prize given; and half, the next one after that.

"As curators of this Exhibition, I name:

"1. The present President of the Royal Academy of Arts, Professor Daegle.

"2. Dr. Johannes Schulze, *Geh. Ober-Regierungs-Rath*, who has managed for many years, so faithfully and wisely, the exhibition founded by my late brother, Michael, for painters and sculptors.

"3. My son-in-law, Baron Emanuel Korff.

"Ad. 1. For Professor Daege, the Director of the Royal Academy of Arts, for the time being.

"Ad. 3. A male member of my family, that is, a son-in-law, or a grandson, or, in the non-existence of any such, one of my nephews.

"Ad. 2. A person to be chosen by the other two curators for the time being, and, if the two cannot agree, they are to decide the question by casting lots.

The curators have full power to represent the Exhibition in all dealings with individuals not connected with it, such as private persons and public bodies."

PASSAGES FROM THE LIFE OF ROSSINI.*

(Continued from Page 425.)

As we are already aware, he was bound to accept the *libretto*, old or new, that the manager might choose. The Papal censorship, however, had to be taken into consideration, and the manager was unfortunate enough to have several of the *librettos* he sent in to the Censor rejected. Time pressed. Signor Cesarin, in a conversation with the Censors, accidentally mentioned the name of the *Barber of Seville*, and those accident gentlemen, who probably considered Beaumarchais' celebrated comedy (1775) morally quite harmless, gave their consent.

The manager had now, at length, a subject for a *libretto*. But there was another fact to be taken into account! The celebrated Paesiello had already composed an opera on it, and Rossini dreaded being reproached with want of respect towards so great a master, were he to venture on composing new music to the same text. The party, too, of the older Italian school was very strongly represented in Rome, and the young *maestro's* innovations had at least as many opponents as advocates. Rossini turned all this over in his mind. But Cesarin held his signature. Rossini had not an hour to spare, so he set to work.

It has been asserted that Rossini wrote to Paesiello in Naples on the subject, begging Paesiello to make allowance for the pressure put upon him, and that Paesiello answered that he felt in no wise offended at a new setting of the subject. Other biographers deny the whole story, and assert that no reference to Paesiello was ever made, except in the preface to the *libretto*.

Meanwhile Beaumarchais' comedy had again to be turned into Italian verse, for it would have been rather too cool a proceeding to take without more ado Paesiello's *libretto*. A certain Signor Sterbini, Secretary in the Treasury, and a poetical dilettante, was entrusted by the manager with the task. Rossini made an agreement that Sterbini should come and live with him and finish the book offhand.

The two colleagues now set about their task, both together in the room appropriated to Rossini. The author could scarcely keep pace with the musician, who luckily understood French. Not only had he read Beaumarchais' piece, but it was lying before him while he was at work, in order that he might follow in it the plan adopted for the opera, and have the situations always present to his mind. Thus he was frequently in advance of the author, whose verses he fitted to his melodies. On the other hand, he had also Paesiello's score before him, in order to guard against giving any particular scene a more than ordinary degree of musical development, if his predecessor had already done so, and, generally, to avoid as much as possible the points of resemblance which were only too numerous. Rossini was not invariably as fortunate as he was upon this occasion, when he knew the whole piece and its spirit; he has frequently written the first numbers of an opera without having the book, or even a plan of the scenes, before him.

Adjoining the working room of the author and composer was the room of the copyists, who fetched away Rossini's pages while still wet. The singers frequently came to say what they wanted done for themselves, and to ask for brilliant passages, while the manager paid a visit every day to see how far the two colleagues had got. Despite of this, the opera was ready within thirteen days! The author and composer lived like an army in the field and in presence of the enemy. They ate something when they had time, and threw themselves upon the sofa when they could resist sleep no longer. Nay, Rossini actually stated a short time since in Paris (according to Azavedo) that he would not be shaved during the thirteen days. "Had I been shaved," he is reported to have said, "I should have gone out, and then I should have returned home too late."

(To be continued.)

* From the *Niederrheinische Musik-Zeitung*.

LETTERS TO THE EDITOR.

THE NATIONAL SHAKESPERE FUND.

To the Editor of the MUSICAL WORLD.

Sir—The National Shakesper Committee, it appears, is still sitting at the receipt of custom. The announcement has been made, and remains uncontradicted, that its funds have been very recently augmented by contributions from Mr. German Reed, Mr. Sothern, and Mr. Buckstone. But this intimation that its powers of absorption remain unimpaired renders one very curious to know what is the condition of its other vital functions. It has of late kept itself in such close retirement that its warmest friends began to be afraid that it must be dead. This afflicting supposition is now shown to be groundless, and the tears which have been shed at its fancied decease prove to have been so much salt water thrown away. But now that I am assured that it is not defunct I am anxious to know to what extent it is really alive. It is quite possible for the power of consumption to co-exist with the paralysis of almost all bodily and mental energies. There are now and then human patients who are kept alive for days and weeks by the frequent administration of small doses of nourishment, but who during the whole of that period are incapable of any exertion, save swallowing what is offered to them, and who ultimately fade out of existence when even that operation becomes too much for their wasted strength. I by no means assert that the National Shakesper Committee is in this deplorable condition. But when I see a society gulping down such provender as is placed to its lips, and, so far as anyone can know, doing nothing else, I am naturally impressed with a painful fear that its state may be analogous to that of such a sick man as I have described. I should be everjoyed at the dissipation of this dread by reliable information, and it is the hope of bringing about such a result which now impels me to ask a few questions. Since the National Shakesper Committee still continues to receive subscriptions, what does it intend to do with the money? If it merely means to keep itself alive as long as possible, hard-hearted donors may be of opinion that the prolongation of its existence is scarcely an adequate equivalent for their outlay. The relatives and friends of a human invalid no doubt feel that it is worth any sacrifice to keep off the destroyer, no matter for how short a period—but a committee which can do nothing but feed, has no right to expect that anybody will cherish for it an affection ardent enough to find vent in such acts of devoted tenderness. If the National Shakesper Committee has some other attributes of vigor left besides an appetite, why does it not give some token of their existence? It is just possible, of course, that its retirement from actual life may have been prompted by remorse, and that it has shut itself up in a seclusion to mourn in sackcloth and ashes over its bygone bungling. This would no doubt be charming, if looked at from a purely sentimental point of view. But, for committees, as for men, the best mode of redeeming the past is to do better in the future. The National Shakesper Committee has in its time spilt a great quantity of milk. But it is no use crying over that: what it should do is to strive henceforth to keep the precious fluid in the pitcher. That is, obviously, under the supposition that it has sufficient bodily strength left to hold the vessel steady and pour its contents into the rightful recipient. If not, it had surely better set down the jug and not go on asking people to add to its contents, only that these may be scattered abroad and wasted. A short time ago a weekly paper stated that the National Shakesper Committee had a balance of £300, in hand after paying all its expenses, and that it had solemnly resolved to pay this over towards the cost of making the Thames Embankment! But this extraordinary assertion really seemed past belief. The committee has done a great many foolish things to which a sublime act of folly would not seem an inappropriate crowning stroke; but such a piece of utter lunacy as this would be almost too colossal for the purpose. The utmost that could be done with the money said to be at its disposal would be to drive a single pile in honour of the bard, even if it sufficed for that; and, though a monument to Shakesper sunk in the bottom of the Thames would no doubt be permanent enough, it could scarcely be considered the most appropriate homage to his memory. I will not believe in this statement until we have it from the National Shakesper Committee itself; but if, as I hope and believe, there exists no intention of making such an idiotic appropriation of the money, what is going to be done with it? The balance remaining, even when augmented by the £55 5s. contributed by the three latest donors, would not pay for the erection even of the smallest of possible small statues, to say nothing of the architectural starfish which was to have "embraced" the figure of the poet in the Green Park. Perhaps the National Shakesper Committee has been calculating how long it will take for the cash in hand to grow at compound interest to the £30,000 which was the estimated cost of the monument—adding, it may be, an additional year or so to accumulate the surplus promised to the Dramatic College Schools. But I would venture to suggest that human life is too

short for such enormously protracted operations, and moreover that subscribers may reasonably wish to see something done with their money during their own lifetime. It may seem romantic to be willing to sow a very little seed now and be content to leave the reaping of the crop to be witnessed by our posterity a century or two hence; but then a good many people have a trifling spice of selfishness in their nature, and in this instance the feeling scarcely seems worthy of being stigmatised as a vice. The compound interest scheme clearly will not do; yet there is the money waiting to be disposed of in some manner. No doubt there is nothing easier than to spend it; the National Shakespeare Committee has only to go to law with somebody about something, and the thing will be done at once. But this would hardly be carrying out the wishes of the subscribers, and since contributions are still being received the public have a right to know how the funds are to be appropriated. There is one course open, the adoption of which would, I feel assured, give general satisfaction. The Monument scheme has irredeemably failed; there is no more chance now of raising the £30,000 required for its accomplishment than there is of making a railroad to the moon. But the dramatic College Schools present a practically attainable object; and the project has this substantial recommendation that it only involves a new graft upon a trunk which is already vigorous and flourishing. It appears to us that the National Shakespeare Committee could not possibly do better than to transfer whatever cash it has in hand to the Dramatic College Schools. But, at any rate, let it tell the public frankly what it is going to do, and then do something, instead of leaving it to be supposed, as it does at present, that like some of those lowest orders of animated beings which enthusiastic naturalists love to fish up from all manner of queer watery retreats, it is composed of nothing but a stomach. I am, Sir, yours obediently,

Lobster House, Crab Court.

COVENTRY FISH.

STREET MUSIC.

SIR.—I see you have allowed an article from the *Daily Telegraph* against Mr. Bass's bill to appear in the *Musical World*. Perhaps you will permit Mr. Mark Lemon's and Mr. Charles Dickens's letters (which you will find in Mr. Bass's little volume) to appear in favour of the measure. The musical memorial alluded to in the preface was signed by Messrs. Benedict, Balfé, Wallace, Potter, Lucas, Goss, Anderson, Chatterton, Sims Reeves, Brinley Richards, Rimbault, Osborne, Leslie, Marras, &c., and, though the numbers exceeded 200, had there been time, it could easily have been doubled, by members of the profession who never heard of the petition and had no opportunity of signing it.

Your obedient servant, W. H. C.

[See another column. Meanwhile here is a letter (addressed to our contemporary) on the subject.—ED. M. W.]

SIR.—I trust you will excuse the liberty I take in addressing you; but it is so seldom the working classes meet with the sympathy which you evidently feel for them, that I felt I must write and thank you for your defence of our innocent pleasures. Whether our men are habited in finest cloth or coarsest fustian—whether our women are clothed in gay brocade or humble cotton—the same nature is beneath. I do not deny that education renders the upper classes superior to us in many things; but I do think that much of the education received by the children of the rich tends to harden them against their poorer brethren. Surely these men of education and refined musical taste, who would deprive us of the (to my uncultivated mind) beautiful street music, cannot understand anything about our wants. How cruel their wishes are I do not believe they know. I am at work at home the whole weary year round, sometimes unable to leave the house for weeks together except to go to church on Sundays, and I am passionately fond of music. I read in the columns of *The Daily Telegraph* most glowing accounts of operas, concerts, and musical festivals where such sweet melody is provided for the rich—such harmony as I may not hope to hear in this world; and I want to know why these highly-favoured children of fortune should wish to deprive us of our humble imitation. I do not think that civilization will advance greatly until class understands class, and recognises the great truth that all are equal in the sight of their Maker.—I am, Sir, yours, &c.,

July 4.

AN ENGLISHWOMAN.

THE POSITION OF THE BODY AT THE HARP.

SIR.—The prevailing manner of resting the harp upon the right shoulder is wrong, because, in the first place, the strings are placed upon the left side of the curve (or neck), there is not enough space for the manipulations of the hand,—the brass plates approximate so closely to the sounding board, than an effort to gain access to the short notes necessitates a distorted and cramped position, forming a serious impediment to the exercise of the fingers. Secondly, the hand employed among the lower strings being without the support which the other partially enjoys

finds the difficulty of exerting itself during its elevation considerably increased; and if it be realised how much more power the coarser notes of the bass demand to be bestowed upon them, it may well be questioned which of the two should be regarded as the principal part—decidedly the one requiring most muscular effort. The ridiculously simple harp music of the period at which the change was made (for it is a modern innovation) would seem to furnish an argument in favor of the left-handed position, that is, the left in the bass; but at this advanced stage of art, it is essential that both hands possess a capacity for execution equal in all respects. In the third place, the situation of the pedals renders the disposition of the right hand among the upper notes exceedingly undesirable, as there are four on the right (looking from behind) and but three upon the left side; which circumstance Mr. Bochsa recognised as a conclusive argument in favor of the opinion here adopted. It is an important auxiliary to the harpist thus to find the greater number at the side at which he is located; and especially to the lady amateur, who cannot secure as convenient a position at the instrument as a gentleman. The fact that to manage the pedals skillfully forms the only difficulty belonging to the instrument is of itself enough to settle the dispute for ever. But while the preference is given to supporting upon the left shoulder, it should be observed that as far as fingering and everything else go, it is perfectly immaterial which of the two methods be adopted.

APTOMMAS.

MUTTONIANA.

Dr. Shoe has received a despatch from Heligoland. Mr. Ap' Mutton, since the last naval engagement, has gone further seawards (pronounce se'ards) in his smack, and will in all probability witness the approaching contest between the Danish and Buteutonic sail. In that case it is his (Mr. Ap' Mutton's) intention to throw his impressions into pentameters. This is the only news of gravity contained in the despatch which Dr. Shoe has received from Heligoland.

S. T. TABLE, in presenting his compliments to Dr. Shoe, will feel much favored if he will kindly ask his correspondent, Mr. A. Longears, to present the enclosed lines after Horace to Herr von Bismarck.

Dr. Shoe affixes the "enclosed lines after Horace" to oblige Mr. Table, but respectfully suggests that Creech wrote something very similar if not simultaneous before (not Horace but Table).

TO HERRE VON BISMARCK.

You dog (a), that fearful to provoke
The wolf (b), attack offenseless folk! (c)
Turn hither (d) if you dare (e), your spite,
And bark at me, prepar'd to bite.
For like a hound, or mastiff keen,
That guards the shepherd's flocky green,
Though the deep snows I boldly chase,
With ears erect, the savage race (f);
But you (g), when with your hideous yelling
You fill the grove, at crusts (h) are smelling,
Fierce as Archilochus I glow,
Like Hippanax a deadly foe.
If any mongrel (i) shall assail
My character, with "tooth and nail"; (k)
What I like a truant boy, (l) shall I
Do nothing in revenge—but cry?

JOHN BULL.

(a) Bismarck; (b) The Briton; (c) The Danes; (d) To Britain; (e) Purcell wrote "Come, if you dare"; (f) The Teutonic race; (g) Bismarck; (h) The Duchies; (i) *Die Presse* of Vienna, for instance; (k) Pen and ink; (l) Lord John.

Dr. Shoe has been favored by Mr. Ap' Lamb with the subjoined interesting review of a Welsh concert:

Pencerdd Gwalia's Annual Exhibition of home-grown compositions came off at St. James's Hall on Wednesday, June 29, before the usual number of his friends and pupils. The exhibition included a new and promising specimen of the author's instrumental vigor in an overture to a MS. opera which gave as much satisfaction to the audience as any other piece of the evening. This was followed by a dramatic cantata called *Llewelyn*, the words of which are by Talhaiarn. The principal parts were sustained by Miss Edith Wynne, Madame Sainton-Dolby, Mr. Sims Reeves, and Mr. Lewis Thomas—the part of Llewelyn-abruffydd Tywyosog Cymru being admirably represented by Mr. Sims Reeves. The cantata was received with much applause, and at its conclusion the author was summoned to receive the congratulation of his friends. The remainder of the exhibition comprised original Welsh tunes and songs arranged in such a varied manner for the orchestra and a band of harps, that the most delicate Celtic taste could not fail to be gratified.

Dr. Shoe is much gratified at Mr. Ap' Mutton's compatriot's morning-concert's success, and is much obliged to Mr. Ap' Lamb for recording it; but, on the other hand, he would respectfully decline to insert the report, which, nevertheless, out of regard to Mr. John Thomas (and because it was a Welsh concert), he has inserted.

The Liverpool Porcupine begs Dr. Shoe's acceptance of a prose epigram which has just issued from one of his quills.

Dr. Shoe accepts, but, respectfully, does not see the point; nor has he (Dr. Shoe) quills.

MOTTO FOR MAPLESON:
STAND TO YOUR GUNZ.

Stand to your Junca would (Dr. Shoe respectfully suggests) have been more to the point.

DEAR SHOE.—My friend, Provost Pepper, has composed 'a rhyme which he would much like to see inserted in your inimitable *Muttoniana*, but fearing to ask the favor of you directly, he has indirectly requested my intermission. Yours always, dear Shoe, DRINKWATER HARD.

Sluice Cottage, near the Springs.

The "intermission" of Mr. Hard is too persuasive to be resisted.

There was an old pianist, Bill Hasher,
For whose bill there was never a casher;

No note of his hand

Would scrutiny stand;

Tin nor tune could be got out of Hasher.

Dr. Shoe would be happy to accept (not to cash) Mr. Hasher's bill for any reasonable amount, and hear him play the piano until it came due, when he (Dr. Shoe) would, probably, slope.

English Opera Association.

(Omitted from Dr. Shoe's Last.)

Annual Meeting of Shareholders was held Monday last, in large room St. James's Hall: present—R. Banner Oakeley, A. C. Brisbane Neill, Edward James, Q.C., A. A. Pollock, George Wood, Charles J. Hargitt, Martin Cawood, Joseph Lidel, Henry Leslie, John Cawood, A. Combe, G. A. Osborne, Frank Mori, W. H. Weiss, W. Donald, Henry Blagrove, R. G. Clutton, T. W. Stapleton, G. H. Cazalet, G. B. Allen, Mus. Bac., Robert H. Wood, Wentworth L. Scott, F.C.S., Henry Duffell, &c.,

Neill proposed, G. A. Osborne seconded, that Edward James take chair—Carried. Edward James, Q.C., in chair. Secretary read notice convening meeting. Chairman read report and accounts; commented upon progress of association; stated that large number of shares had been applied for lately; that directors would gladly answer questions which shareholders might ask. No question put. Chairman moved adoption of report; seconded by Oakeley; carried unanimously. Chairman said that letter had been received from Hon. Seymour Egerton, regretting he could not continue on Direction. Proposed by G. A. Osborne, seconded by Wentworth Lascelles Scott, that Earl of Westmorland, Hon. F. H. Berkeley, M.P., and Edward James, Q.C., be re-elected.—Carried unanimously. Oakeley proposed, G. A. Osborne seconded, Alexander Hector, F.R.G.S., of Stanley Gardens, as director, in place of Hon. Seymour Egerton.—Carried unanimously. Letters read, by chairman, from Viscount Hamilton, M.P., Col. de Bathe, and F. Davison, regretting they were unable, from other pressing engagements, to attend. Addison and George Wood proposed, seconded, and unanimously re-elected Auditors. Osborne proposed and Duffell seconded, vote of thanks to chairman; passed with acclamation. Chairman returned thanks, and proceedings of meeting terminated.

Extraordinary general meeting of shareholders then held for purpose of considering present position of company, and adopting measures deemed expedient. A. C. Brisbane Neill called to chair. From statements made by some directors, granting of privileges of admission to shareholders, which association had announced in last prospectus, was illegal under memorandum of agreement and articles of association of company. Opinions of Hugh Cairns, Chitty, and Harrison had been obtained on subject, and those gentlemen had stated that best way would be to voluntarily wind up present company and begin new one. Discussion, in which Oakeley, Edward James, George Wood, Wentworth Lascelles Scott, Henry Blagrove, Stapleton, G. A. Osborne, and Duffell took part, followed, and proposition to voluntarily wind up association, and establish other company with extended rights and privileges, approved by meeting. (Seen and approved).

C. Duff Short.

Dr. Shoe is obliged to Mr. Short for his favor, but is sorry he (Short) was so long about it.

MARIE KREBS.

Pray, Doctor Shoe,
Is it quite true,
Or only said in fun,
That Krebs was born in fifty-two,
And baptised fifty-one?

J. T. R.

Dr. Shoe respectfully refers J. T. R. to the *Taufschein* itself, and he will find (and acknowledge, Dr. Shoe trusts) that he (not Dr. Shoe) has misread.

A "SUCCES D'ESTIME."

DEAR SHOE.—A young and lively contemporary, speaking of the reception of M. Gounod's new opera at Her Majesty's Theatre on Tuesday, says that it met with a "succes d'estime." I was not present at the performance, but Squire Harrier, with his wife and daughters, was in the pit, and the Squire writes to me that the house was full and the applause vehement. There were several encores, recalls and other signs of a good success. This reception may have been more or less fictitious; but, whether so or not, I do not understand how it can be described as a "succes d'estime." Neither do I understand how this term can be properly applied to the first hearing of any work. A work may be received coldly, with enthusiasm, or with disapprobation, and the critic is right in describing this manifestation of public feeling; but he must be indeed a very clever fellow, with superior instincts to most of us, to be able, during the excitement of a first performance, to anticipate the deliberate judgment of the public—a judgment which cannot possibly be formed until a work has been heard two or three times, and has been more or less publicly discussed. If your young and lively contemporary, for whom I have the greatest respect, would but favor us country bumpkins with his own opinions rather than imagine those of the public, he would greatly oblige your obedient servant,

VERDANT GREEN, Junr.

The Enclosure—Houghton-le-Spring.

Dr. Shoe is requested to insert the following:

FELIX BROUET has had the honor of an interview with the P. of W. Dr. Shoe has also had the honor of an interview with the D of C—C in C

(By Magnetic Telegraph.)

Beitrag zu dem Erf'schen Streit, von einem Waidmann, der weiß, woher der Wind gekommen ist:

Die Quintenjagd (Melodie: "Fahret hin.")

Auf zur Jagd, auf zur Jagd,
Auf zum Quintenjagd.
Er hat eine Quint' gemacht.
Futuristen allzumal
Filow und auch Krall!

Lütfel ihm den Quintenschleier
Hol' den Geyer selbst der Geyer.
Diesen argen Recensent
Metropole kennt!

Geyer, Sörgel und auch Möller
Schiessen wir aus uniform Böller,
Allen Drein', letzte Not,
Werde Tod gedroht.

Hat die Jagd, hat die Jagd,
Kein Wild auch nicht eingebbracht,
Tante Boss, Tante Boss
Drückt doch frisch drauf los.
Und die faule Quintenjagd
Hat Publico Spass gemacht.
Klädradatsch, Klädradatsch
Hat darob gelacht!

Otonia Spy Union.

Smack—Little Belt, July 7.

Dr. Shoe uncovers his head, inclines the same, takes off his shoe and walks bare-soled. The above august contribution from his revered chief only came to foot as Dr. Shoe was going to bed.

Boat and Hook, Shesbury, July 8. TAYLOR SHOE.

** Dr. Shoe has just caught *Tempus* by the forelock, in time to decline Mr. Bally Boil's poem of *The Three Colored Powers*, which is as long and as dull as Mr. Pitt P. Pill's hexametric epic, *The Far-spreading King* (declined last week). The verses of the Abbé Hardcastle are also inadmissible.

** Next week the Doctor, having divers pressing occupations (among others, to draw the teeth of an Alderman), must respectfully resign the honorable post of editing *Muttoniana* for Mr. Ap'Mutton (absent). His (Dr. Shoe's) temporary substitute will be Dr. Otto Beard.—T. S.

COLLEY GRATIAN.—I regret to announce the serious illness of Mr. Colley Grattan, the veteran author of "Highways and Byways," &c., who lies in a precarious state.—Morning Star (Flaneur).

MIDDLE. CARLOTTA PATTI is at Boulogne-sur-Mer recruiting her health, after the fatigues of the London season.

[July 9, 1864.]

MONDAY POPULAR CONCERTS.

ONE HUNDRED AND FIFTY-SEVENTH CONCERT.

**THE SEVENTH SEASON
OF THE
MONDAY POPULAR CONCERTS
WILL COMMENCE
EARLY IN NOVEMBER.****Royal Italian Opera, Covent Garden.****PROSPECTIVE ARRANGEMENTS.****LAST WEEK BUT TWO.****EXTRA NIGHT.**On MONDAY NEXT, July 11 (positively for the Last Time this Season),
Mozart's Opera,**"DON GIOVANNI."**
ZERLINA, MDLLE. ADELINA PATTI.

On TUESDAY NEXT, July 12,

"LA TRAVIATA,"
And the Divertissement, "L'ILE ENCHANTEE."**EXTRA NIGHT.**On THURSDAY NEXT, July 14 (for the Last Time this Season),
"GUGLIELMO TELL."**FOR THE BENEFIT OF MDLLE. ADELINA PATTI.
SPECIAL EXTRA NIGHT.**On FRIDAY NEXT, July 15 (for the Benefit of Mdlle. Adelina Patti),
"FAUST E MARGHERITA."**MARGHERITA, MDLLE. ADELINA PATTI.**
(Being positively her Last Appearance in that Character this Season).On SATURDAY NEXT, July 16 (for the Last Time this Season),
"UN BALLO IN MASCHERA."**EXTRA NIGHT.**

On MONDAY, July 18,

"FAUST E MARGHERITA."
MARGHERITA, MDLLE. ARTOT.

Conductor - - - - - Mr. COSTA.

Commence at Half-past Eight.

Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.
The only authorized Box-office is under the Portico of the Theatre in Bow St.**NOTICES.**

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To PUBLISHERS AND COMPOSERS—*Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street.*

To CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.*

TO CORRESPONDENTS.

A SUBSCRIBER OF TEN YEARS' STANDING appears to know more of the affairs of this journal than its conductors themselves. The tone of his letter is anything but courteous; and as he was not "pressed" as a subscriber, but, we suppose, became one of his own free will, his dissatisfaction would have been quite as emphatically, while less impolitely, expressed by his discontinuing to subscribe. The gentleman alluded to by our correspondent has, for many years past, contributed little or nothing to these columns, his time being fully occupied with other literary pursuits. We regret that such should be the case; but we cannot "press" a critic any more than we can "press" a subscriber. With regard to the articles complained of, we have received the thanks of a large number of readers (especially country readers) for inserting them regularly as they appear. The rest is a matter of opinion. What may be a good joke to some is no joke at all to others; and we must prefer that the imperially censorious tone adopted by our correspondent in his strictures upon ourselves is not to our taste; nor are we by any means disposed to submit to it.

The Musical World.

LONDON: SATURDAY, JULY 9, 1864.

THE fourth and last concert (sixth season) of the Musical Society of London (June 15th) was remarkable on more than one account. The programme was varied and rich beyond example. The performance began with a new MS. Symphony in A minor, by Mr. John Francis Barnett—nephew of the composer of *Fair Rosamond* and the *Mountain Sylph*. The recently established orchestral trials have brought good fruit. Earlier in the season, an overture to *As you like it*, by Mr. Harold Thomas, had already been received with favor; and now Mr. Barnett's symphony was unanimously applauded—as unanimously, indeed, as that by Mr. Silas in A major (to which it is in no respect inferior), in 1863. Nevertheless, we might have heard none of the three but for these very commendable trials, which it is to be hoped the council may continue with the same spirit, and thus let the new Society answer another important end besides that of giving a series of public concerts in their way unrivaled. The concert terminated with Mozart's superb overture to *Die Zauberflöte*, the noise of incessant departure during the performance of which apparently, in the *allegro*, disconcerted some of the players. The council should adopt Mr. Arthur Chappell's rule at the Monday Popular Concerts, and allow "an interval of five minutes" between the last two pieces.

Beethoven's third symphony, the colossal *Eroica*, was grandly played; Mendelssohn's *Meerstille*—the second of his concert-overtures, composed in 1828 and entirely re-modelled six years later (which made it, as he playfully asserts in a letter from Dusseldorf, "some thirty times better")—just as well in another style. Herr Joachim, by his masterly execution of Spohr's *Scena Cantante*, created an impression extraordinary even for Herr Joachim. The hall (St. James's—crowded as usual) rang with cheers at the conclusion. The singers were Madame Dustmann Meyer, to whom was assigned the great scene of Leonora (*Fidelio*); and Mr. Santley, who gave a fresh and genial romance from Meyerbeer's *L'Etoile du Nord*—the two combining in Mozart's "Crudel perche." It would be unjust to take leave of these admirable entertainments for a twelvemonth without recording with what admirable zeal and ability they have been conducted by Mr. Alfred Mellon—our English Costa. Mr. J. F. Barnett owes him a world of thanks as well as to the members of the orchestra, one and all. Why was not Mr. Alfred Mellon called at the termination of the concert? He never conducted better.

P. A. FIORENTINO, who died on Tuesday, May 31st, at seven o'clock in the evening, was one of the most celebrated representatives of musical and theatrical criticism in Paris.

He died so unexpectedly that many of his friends actually heard of his death in the Wednesday papers before they knew anything of his having been ill. Even at Meyerbeer's funeral, he was present as a member of the Committee of Management, and, two days previous to his decease, a feuilleton of his appeared in *La France*. He had suffered for some years from gout; he fell a victim to a fresh and sudden attack of that disease in the breast.

Pier Angelo Fiorentino della Rovere, was born at Naples, in 1808, and received his education at the Jesuits' College. He was intended for the law. But, at the early age of 20, he founded two papers, one of which still exists, besides writing tales and poems. *La Fornarina*, a drama of his, was performed with success in Naples and Turin. But he gained the greatest amount of reputation by a volume of poems (*Autumn Evenings, 1836*), a work to which

he was subsequently more partial than to any other of his youthful productions.

In the same year, 1836, being prosecuted and condemned to death by the government of the Bourbons, on account of his opposition in the parliament, he was obliged to take to flight, and, after all sorts of adventures, succeeded in reaching Paris.

He did not understand a word of French, and, in order to live, gave lessons in Italian. He gradually, however, acquired the language of the country, and that, too, as everyone knows, so perfectly, that he became quite as much a master of it as a native Frenchman, and wrote not only a clever, but exceedingly elegant style. He began by publishing his articles in the smaller papers, till the *Presse*, first of the leading journals, opened its columns to him. A series of essays on "Art in Italy" appeared in them. The *Constitutionnel* next employed him. He became, in 1844, Adolphe Adam's successor as musical critic on that paper, and, shortly afterwards, sole theatrical critic. He was subsequently attached to the *Moniteur Universel*, for which he wrote the musical feuilleton, under the name of De Rovray, and, lastly, on seceding from the *Constitutionnel* to *La France*, which he supplied with operatic and dramatic notices. He possessed great facility of style, so that he frequently gave notices, in two of the above-mentioned papers, on the same day, of one and the same piece, the notices being completely different in form, though identical in opinion. When he first went to Paris, he had not the slightest knowledge of music. He did not ever trouble himself, either, to extend, beyond the usually elementary forms and a clever system of phraseology, the knowledge he subsequently acquired. For this reason, his analyses and criticisms of dramatic pieces and *librettos* are far superior to his purely musical notices.

He has earned for himself the lasting gratitude of the literary world by his French translation of Dante's *Comedia Divina*. He was a Chevalier of the Legion of Honour, and is said to have left above a million of francs—two circumstances possible for a "journalist" in France alone. In conformity with his last will and testament, his body is to be conveyed to his native city, Naples. Meanwhile, it has been deposited in a vault at Montmartre. The funeral procession and the service in the church of Notre Dame de Lorette were very solemn and grand. The service was attended by Mades, Ristori and Cravelli. The *cordons* of the pall were held by Auber, Baron Taylor, Dalloz (manager of the *Moniteur*), and Carvalho. Among the other persons present was a large number of the celebrities of the stage, music, and literature.

THE number of works published by Meyerbeer amounts to ninety-four. Of important dramatic works there are eighteen, *L'Africaine* being the last. His *Robert le Diable* was the eleventh, 1831. Eight years later he composed an additional *scena* and *preghiera* for Mario. In 1836, *Les Huguenots* appeared. He added a rondo for Madame Albion as the Page. He composed only two oratorios; *Gott und die Natur*, and *Jephata's Gelubde*; eleven cantatas, some of which are eight-part, four-part, and *a capella*, with instrumental accompaniment (Berlin: Schlesinger); in the way of sacred music, the 91st Psalm, eighth-part; Psalms for two choruses, without accompaniment; "Stabat Mater;" "Miserere;" "Te Deum;" and "Pateroster" (not engraved); forty-six vocal pieces, with pianoforte accompaniment, thirty of which, together with the cantata, *Der Genius der Musik am Grabe Beethoven's*, are published by Schlesinger, Berlin; and furthermore, ten instrumental works (*Struensee*, *Schillermarsch*, *Krönungsmarsch*, *Fackeltänze*, etc.).

GERMAN MUSIC IN ITALY.*

WE do not intend to speak on the present occasion of German operatic music in Italy, nor of Italian operas composed by Germans, but of German instrumental music, and that, moreover, of a serious kind, namely: chamber-music.

We have already directed attention in these columns to the fact that, considering the predominant partiality of the Italians for singing, and the widely diffused taste for popular melody more especially, we must regard it as a remarkable sign of modern times that chamber music is beginning to make its way in a country which, it is true, has produced such violinists as Corelli, Tartini, and Paganini, as well as several eminent pianists, but has hitherto appreciated and admired the violin and piano simply as solo instruments, and the most distinguished masters of the latter as mere solo virtuosos.

The Quartet Association of Florence is, therefore, deserving of the highest praise. It has been in existence for three years, and, despite of want of sympathy and prejudice, besides opposition on the part of musical *Italianissimi*, an opposition actually connected with political hostility and partially proceeding from the latter, has, by perseverance and devotion to art, brought matters to so high a pitch, that its meetings are numerously attended and deeply appreciated. We have received the following information from Florence respecting its last meeting:

On the 26th May, the third year of the Quartet Association was brought to a characteristic conclusion by a "Mendelssohn Festival," which was hailed with genuine enthusiasm. Yet it was not one of the master's oratorios or symphonies which met with this success, but a performance of some of his chamber music, for the propagation of which the Association has already done so much.

The programme for the occasion comprised only such pieces as had produced the greatest impression at the previous morning concerts. The pieces were: the Violin Quartet in B flat major, the Pianoforte Quartet in F minor, and the Ottet for Stringed Instruments. The performance was marvellously good. The young violinist Papini, who is only eighteen years of age, astounded the audience, and has already eclipsed every other violinist in Florence. Signor Jandelli, violoncellist; Signor Sasso, second violinist; Signori Chiostri and Mattolini, violists, greatly distinguished themselves. "But what shall we say of the execution of the Ottet?" asks the number of the musical paper *Il Boccherini* (edited by Signor Basevi) now lying before us. "This colossal composition was played with astounding magnificence by the eight excellent artists. All the movements of this master-work were rendered with the most conscientious fidelity characteristic of real artists, and the tumultuous applause they evoked was unanimous. This meeting will be long remembered by all those who attended it. How highly desirable it would be if professional musicians, as well as teachers and students of music, would no longer close their minds to the conviction that it is no loss of time to listen to such music, and that it is far more advantageous and profitable to become acquainted with, and learn how to appreciate, the beauties it contains, and to form one's taste by them, than to employ one's leisure in composing romances, polkas and other productions of an ephemeral nature."

Mr. ASPULL PRESENTED WITH A PORTRAIT.—On Saturday last one of those pleasing and graceful largesses which elevate and adorn humanity took place in the presentation of a portrait of himself to William Aspull, Esq., so long known in the musical world as a successful teacher and composer of many songs and pieces for the pianoforte. It is an admirable likeness, and painted with great skill and accuracy by Mr John Stewart.

* From the *Niederrheinische Musik-Zeitung*.

HER MAJESTY'S THEATRE.

Mr. B. B. is a week in arrears, for which he proceeds briefly to atone.

On Saturday the second performance of *Fidelio*—in reference to which Mr. B. B. accidentally stumbled over a fragment of a criticism, which he subjoins:

"But to all who heard and saw Mdlle. Titiens on Saturday last, the recollection of her predecessors must have seemed, we should think, faint. Such magnificent energy, such entralling pathos, no Leonora, within our recollection has shown. The patient devotion, as well as the fervid heroism of the self-sacrificing wife, came out with a force which went right home to the hearts of the vast audience. Never have we seen a multitude of spectators more breathlessly absorbed than at the scene of the dungeon and the recognition. The first act, indeed, had not failed a whit of its accustomed charm, the canon-quartet enchanting all ears as of old by its perfect combination of melodic form and exquisite orchestration; but this act is, after all, only a prelude to the second. It is the perfection of abstract music; while what follows is music not less beautiful, and made, at the same time, the vehicle of inspired passion. It was here, of course, that Mdlle. Titiens's power—a power which we can"—

The rest of the leaf (B. B. regrets to say) had been torn away; nor can he conceive who wrote the criticism (with which he entirely coincides).

Tuesday, *Faust* (for the —st, —nd, —rd, —th, or —ieth time—B. B. don't know which, but knows it was not for the —ast). Thursday, *Roberto il Diavolo* (with the Wippern, or the Harriers, or the Harriers Wippern, or the Wippern Harriers—*les quatre se disent*). Saturday, *Fidelio*—for the fourth and unhappily, owing to the secession of Dr. Gunz (see *Liverpool Porcupine*), possibly *last* time, at least last time for the present time.

On Tuesday M. Gounod's *Mireille*, under the Italian name of *Mirella*, was produced, and achieved a success never for one instant doubtful—a success worthy the composer of *Faust*. Mdlle. Tietjens played the heroine; and a more intelligent, forcible, original, and in every respect striking performance, both dramatic and vocal, has never been witnessed. Mdlle. Trebelli played the old woman (Taven), better than it has been played till now, admirably as it was played by Mad. Faure in Paris. Mdlle. Reboux (from the Théâtre Lyrique) played Vincennette, sister of Vincent, the lover of Mireille—which last wore the features and the voice of Sig. Giuglini. Mr. Santley played Ourrias, the Bull-man (again better than Ismael of the Lyrique). M. Gassier played Ambrose, father of Vincent the Vannier. M. Junca played Raymon, father of Mireille; and Mdlle. Volpini played the piping shepherd (whose name shall be remembered in the long and detailed account preparing for next number). The opera is splendidly "mounted"—Mr. Telbin and son having surpassed themselves in the scenery—and splendidly executed, Sig. Arditì having surpassed himself in getting up the music. The audience was crowded and enthusiastic. The overture; Taven's *chanson*, "Voici la saison" (Mdlle. Trebelli); the song of Ourrias, "Si les filles d' Arles sont reines" (Mr. Santley); the *chanson de Magali*, "La brise est douce" (Mdlle. Tietjens and Sig. Giuglini); Vincent's *cavatina*, "Mon aveux est plein" (Sig. Giuglini); the cabaletta of Mireille's *scena*—"Ah piu non temo" (Mdlle. Tietjens); and the *chanson* of Andreloux—"Heureux petit berger" (Mdlle. Volpini), were encored. The principal singers were recalled after each act. Thus much for the present. Meyerbeer's *Roberto* was given on Wednesday; and *Mirella* (judiciously curtailed) on Thursday (with confirmed success). To night *Mirella* for the third time. BAKER BUTCHER.

ROYAL ITALIAN OPERA.

On Saturday night (25th ult.) *La Figlia del Reggimento* was played for the second time, Mdlle. Artot as Maria. The ballet of *L'Île Enchantée*, with Mr. A. Sullivan's pretty music, and Mdlle. Salvioni's graceful dancing, followed the opera.

On Monday (27th ult.) *Faust e Margherita* (Adelina Patti—Mario). Crammed house.

On Tuesday (28th) *La Figlia*. (As before).

On Thursday (30th) Signor Tamberlik reassumed the figure of Jean of Leyden, in the *Prophète*, much to the advantage of the music, which did not appear exactly to fit the means of his temporary substitute this season, except in rare instances where physical vigor is to be all and end all. The noble impersonation of the Roman tenor

—who has sustained the character of the revolutionary Anabaptist ever since it was resigned by Signor Mario—being happily well known, it is only necessary to add that it produced as lively an impression as in former years, and that the delivery of "Re del cielo"—one of the most superb examples of musical declamation ever heard—was as usual the culminating point in the great and picturesque scene of the encampment before Munster. More pompous and stirring declamatory music was, indeed, never composed than that to which Meyerbeer has wedded this situation—from Jean's reproach to the impatient soldiers, too eager for the spoils of the doomed Westphalian capital, to the strident hymn, when his address to heaven is echoed in chorus by the voices of the enthusiastic militants. We must not be tempted, however, into a new dissertation on the *Prophète* by the fact of Signor Tamberlik's having resumed a part he has always sustained so admirably. Enough that his success was as great and the applause he elicited as hearty and unanimous as of old. Mad. Nantier Didiée's thoroughly well-studied and intelligent delineation of Fides, the Prophet's heroic mother, was also welcome, and for similar reasons. The rest was as before.

On Friday (31st) *Faust e Margherita* (as before).

The *Traviata* was revived on Saturday night, for Mdlle. Desirée-Artot, whose impersonation of Violetta attracted considerable attention last year, at Her Majesty's Theatre. Mdlle. Artot was just as successful on the present occasion. Her *Traviata* pleased quite as much as her *Vivandière*, and (as was said last year) is a performance of equal thoughtfulness and spirit. Signor Naudin was Alfredo; Signor Graziani, the elder Germont (with "Di Provenza" twice over); Signor Tagliafico, the Baron; Madame *Ibid*, Flora; and Signor Capponi, the anxious leech. Enough of *Traviata*. Enough—*satis jam*, &c.

On Monday a miscellaneous bill—including *La Figlia*, and a portion (2nd and 3rd acts) of *Masanillo*, with Signor Naudin as the heroic Fisherman—the rest as before.

On Tuesday Donizetti's exquisite pastoral, *L'Elisir d'Amore* was performed, with Adelina Patti, the pearl (queen-pearl) of village-coquettes, as Adina; Mario, the rustic of amorous rustics, as Nemorino (first time these eight years!); and Ronconi, the Dulcamara of quacks and the nostrum for melancholy (he would have made Heraclitus laugh and Democritus weep), as Dulcamara. These three made a trinity of perfection, to surpass which would be to go beyond the possible; and that is impossible. Of course "Una furtiva laguna" was divinely sung by Mario, and of course enthusiastically encored. It was an evening to remember; the house will remember it; Costa will remember it; Mr. Butcher Baker will remember it (Gye will remember it); the theatre was crammed; M. Faure played Belcore; and the sooner we have *L'Elisir* again (an elixir indeed, a panacea, a cure-all, a draught of délices) the better.

On Thursday, *Faust e Margherita* (the greatest house of this season of great houses).

To-night, *L'Elisir* again. *Bravissimo!* BUTCHER BAKER.

AMATEUR PERFORMANCE.—On Monday evening an amateur performance took place at Her Majesty's Royal Bijou Theatre in aid of the ladies' special fund for the National Hospital for the Paralyzed and Epileptic. The entertainments commenced with an original operetta in three acts, by Mr. J. L. Molloy, entitled *A Student's Frolic*. The performers were amateurs with the exception of Miss Emma Jenkins and Mr. Ralph Wilkinson, of the *Opera di Camera*. The performance was entirely successful, the music being found lively and tuneful. The most admired songs were "Oh! how delightful!"—Act II (Miss Jenkins), and a barytone beer-song (Mr. Ralph Wilkinson), both loudly re-demanded. The other characters were sustained by Miss Sullivan, Miss Ryan, Messrs. G. Stapleton, Trelawny, Cobham, and W. Eden, who acquitted themselves very creditably. At the conclusion the composer was called for. A musical *mélange* followed, in which Master Willie Pape and Mr. Aptonmas took part. The whole wound up with the farce of *No. 1 Round the Corner*, the two characters being sustained by Messrs. W. Eden and Jack Easel, with singular humor and vivacity.

PRAGUE.—Herr Richard Genée has, in consequence of the success of his opera *Rosita* in Schwerin, received the gold medal for art and science from the Grand Duke of Mecklenburg.

HER JOSEPH JOACHIM left London (for Hanover) on Tuesday evening.

PHILHARMONIC CONCERTS.

The following was the programme of the eighth and last concert of the 52nd season (June 27) :—

PART I.—Sinfonia in C, No 1, Beethoven; Aria, "Misero o sogno," Dr. Gunz, Mozart; Concerto in G, Violin, Herr Joachim (first time of performance), Joachim; Aria, "Lascia ch'io pianga," Miss Louisa Pyne ("Rinaldo") Handel; Serenade and Allegro giojoso, Pianoforte, M. Hartwigson, Mendelssohn.

PART II.—Symphony, MS. (composed for the Philharmonic Concerts), W. Sterndale Bennett; Air, Miss Louisa Pyne ("Crown Diamonds"), Amber; Romance, "Ma maîtresse," Dr. Gunz ("Lalla Rookh"), Felician David; Overture (Jubilee), Weber. Conductor—Professor Sterndale Bennett, Mus. D.

The new works of Herr Joachim and Professor Bennett were enthusiastically applauded; and the whole concert (honored with the presence of the Prince and Princess of Wales), was one of the most brilliant we remember. We shall speak at length both of the Concerto and the Symphony in our next.

HEREFORD MUSICAL FESTIVAL.—The programme of the One Hundred and Forty-First Meeting of the Three Choirs of Hereford, Gloucester, and Worcester, to be held in the Cathedral, Shire Hall and College Hall—on Tuesday, August 30, Wednesday, 31, Thursday, September 1, and Friday 2, comprises the *Creation* and Beethoven's Service in C for the first morning performance; *Elijah* for the second morning; Spohr's *Fall of Babylon*, Rossini's *Stabat Mater*, selections from *Judas Maccabeus* and *Israel in Egypt* for the third; and the *Messiah* for the fourth. At the evening concerts Mr. Benedict's *Richard Cœur de Lion*, Mendelssohn's music to *A Midsummer Night's Dream*, and a selection from *Oberon* will be performed. The principal singers are Madille. Tietjens, Madame Lemmens-Sherrington, Madame Weiss, Madame Sainton-Dolby, Messrs. Sims Reeves, Montem Smith, Santley and Weiss.

MONDAY POPULAR CONCERTS.

At the 154th Monday Popular Concert, Herr Alfred Jaell appeared for the first time. This gentleman's playing is remarkable for vigor, and is heard to greater advantage in such works as Schumann's pianoforte quintet (Op. 44) than in the more ethereal and delicate pieces of Chopin. The great features of the concert were Beethoven's 11th quartet (in F minor)—one of two of which Mendelssohn used to say, "Beethoven was most completely and independently Beethoven;" and the fragments (*andante* with variations, and *scherzo*) from an unfinished quartet by Mendelssohn, which his executors have designed to give to the musical world, and which only make the musical world long for more from the same rich and seemingly inexhaustible source. These were led by Herr Joachim who in Beethoven's music stands alone and unapproachable—with Herr Ries, as second violin, Mr. H. Webb, viola, and Herr Davidoff—if not exactly a "Piatto" still a first-rate artist—violincello. The fiddle solo—a fiddle solo is indispensable when the King of Fiddlers is at hand—was Bach's wonderful *Chaconne*, which how wonderfully Joachim played everyone can guess. Mr. Benedict conducted.

The 155th concert (benefit of Mr. Sims Reeves), the 156th, and a review of the season (the 6th since the establishment of these concerts) in our next number.

MR. CHARLES HALLE'S RECITALS.

Mr. Charles Hallé, with his Pianoforte Recitals at St. James's Hall, is unostentatiously, but resolutely, continuing the good work in which he has so long been honorably engaged. This gentleman will not (perhaps he cannot) play inferior music. His last programmes have comprised works of more than common interest. Among them must be mentioned the first pianoforte sonata (in A minor), his delicious *Fantasia-Sonata* in G, and two of the *Impromptus* (Op. 142), of Schubert—a master happily coming more and more into request; Beethoven's sonata, Op. 101 (in A major, one of the group of formerly "impracticables"); J. S. Bach's *Fantasia Chromatica*, and, the still more welcome, because less familiar *Toccata* (with fugue) in E minor, than which nothing more beautiful came from his prodigiously active pen; one of the melodiously graceful "notturnos" of John Field, the Anglo-Russian, *protégé* and favorite pupil of Clementi; Mendelssohn's very fine *Capriccio* in A minor (one of the three inscribed to his friend, Carl Klingemann,

who prepared the book of *St. Paul*); and a vigorous specimen of Dussek—the D major solo sonata Op. 69, a companion to the violin sonata in B flat, so often heard at the Monday Popular Concerts. The success of these "Recitals," which attract without extraneous aid—no vocal music being admitted—is as remarkable as it is agreeable to have to record. In an early number we shall review the season (the fourth) of these Recitals.

MUSICAL UNION.

The eighth and last *Matinée* took place on Tuesday last, when the following rich and richly-varied programme was provided :

Septet, Op. 20, for violin, viola, violoncello, contra-basso, clarinet, bassoon and horn—Beethoven; Barcarola, "Al suon di tua melodia"—Mendelssohn; Grand Sonata (Kreutzer) in A minor, Op. 47, for pianoforte and violin—Beethoven; Song, "Adelaide" (accompanied on the pianoforte by Mr. Charles Hallé)—Beethoven; Grand Septet, in D minor, Op. 74, for pianoforte, flute, oboe, horn, viola, violoncello and contra-basso—Hummel; and Pianoforte solos.

The executants were, Herr Joachim, Herr Ries, Mr. Webb, Mr. Davidoff, Mr. R. S. Pratten, Mr. Lazarus, Mr. C. Harper, Mr. Barret, Mr. Hutchins, Mr. F. Pratten and Mr. Charles Hallé; Signor Gardoni vocalist. The season has been one of the most brilliant and successful since the first establishment of the Musical Union (in 1844), and no wonder, the spirit with which it has been conducted borne in mind.

COLLEGE OF ORGANISTS.—The first general meeting of this institution, already (though only in the fourth month of its existence) numbering nearly 140 members, took place on Tuesday last at the Freemason's Hall, Sir George Smart in the chair. The chief business of the day was the passing of a new and comprehensive code of laws, which had evidently been prepared with great care. It was announced that 93 compositions had been submitted in competition for the two prizes offered by the council, and that these works are now under the consideration of the umpires. Several of the members and their friends afterwards dined together at the hall, under the able presidency of Charles J. Plumptre, Esq., Barrister-at-law. The toast of "the Church and Clergy" was most ably responded to by the Rev. Mr. Sorbie (formerly precentor at Rochester Cathedral), who strongly advocated the claims of organists, urging that good mutual understanding between them and the clergy which he had found in his own experience, and which he recognised it to be one of the objects of the college to promote. Mr. Barnett, of the *Sunday Times*, in an excellent and humorous speech, responded to the toast of "the Press." The proceedings of the evening were varied by the performance of several glees and madrigals by the company, assisted by young gentlemen from the choirs of the Temple Church, St. Michael's, Cornhill, and Christ Church, Kensington Park, under the direction of the respective organists, Messrs. E. J. Hopkins, R. Limpus, and E. M. Lott, assisted by Mr. F. Kingsbury and Mr. W. H. Adams. We are happy to find that this new institution enjoys the hearty co-operation of several of the most distinguished organists, both London and provincial, of which the country can boast, and we cannot doubt that, with able administration, a future is in store for it of which the highly satisfactory proceedings of last Tuesday give good augury.

VOICES OF THE NIGHT.—(*From Punch*), Mr. Punch in his society is constantly, of course, a hearer of good things; but the two best things that he has heard for many a long day are the charming voice of Patti in the opera of *Faust*, and the noble voice of Titien in the opera of *Fidelio*. Of Patti, Mr. Punch need only say her Margherita is a pearl (as the name is said to indicate), which shines brightly in the brilliant setting Mr. Gye has given to it. Mr. Punch has seen and heard half-a-dozen Margheritas, and hopes to live to hear and see at least six dozen of them more; but though each of them may have some special claims to praise, he scarcely expects one of them will please him on the whole so well as Adelina Patti.

With regard to Leonora, such singing and such acting make *Punch* young again to witness; for while doing so, a score of years fall off from his shoulders, and he fancies himself hearing the best singers of old days before voices were worn threadbare by the fury of a Verdi and the blaring of a band. The noble music of Beethoven "rendered" (as the slang goes) by the noble voice of Titien, is one of those good things that one can never have to much of; and as the Prince of Wales has shown his taste for music by "specially desiring" this for one last final extra night, Mr. Punch will, in the name of his million and one readers, also specially desire it for at least a score of positively final last extra grand special supplemental nights more.

[July 9, 1864.]

CONCERTS.

MADILLE ENEQUIST'S MATINEE MUSICALE.—Madille Enequist, so well known and admired in our concert-rooms for her charming singing of the national melodies of Sweden and Norway, gave a matinée on Friday 30th ult., in the pianoforte rooms of Messrs. Collard (Grosvenor-street) Madille Enequist's talents, it should be understood, are by no means exclusively exercised in the national ballad style, although in that particular branch she excels, and has attracted very general attention and applause. Her voice is a soprano so nicely cultivated, and of such strength, range, and capacity that, by the aid of sterling acquirement, she can adapt it with equal felicity to the models of Italian, French, and German art. The variety of her attainments was successfully exhibited at her matinée, the pieces she selected comprising, among others, Meyerbeer's "Robert to qui j'aime" and Rossini's "Bel Raggio" (*Semiramide*)—the one representing the school of dramatic French romance, the other that of Italian *bravura*. Both were admirably delivered, and the last especially was heard with such satisfaction by the audience that Madille Enequist was compelled to return to the platform and favor them with another song. This happened to be the sparkling "Waltz" of Venzano, to which the late Madame Bosio was so partial. As a mere display the "Waltz" was, perhaps, even more brilliant than the classical aria for which it was substituted. It could scarcely have been sung with greater spirit, clearer upper tones, or a more showy "trillo" in the cadence. The national airs chosen by Madille Enequist on the present occasion were two Norwegian ballads—"Synnöves Sång" and "Solvikins Viso" (each as piquant in melody as quaint in expression)—and the celebrated "Swedish Echo-song," first introduced in this country by the queen of Swedish songstress, Jenny Lind. In this by no means easy effort the unaccustomed intervals were taken perfectly in tune, the "echo" was uttered in an agreeable and skillfully sustained *mezzo-voce*, and the genuine national coloring was conveyed with an unaffectedness that endowed it with two-fold charm. Madame Enequist's programme was otherwise interesting, including vocal music by Herr Reichardt, Mr. Allan Irving and Madame Sainton-Dolby (who was compelled to sing "Maggie's Secret" twice); solos on the guitar, by Madame Pratten; violin, by M. Sainton (who played his own effective piece on *Faust* in masterly style); violoncello, by M. Paque; harmonium, by Signor Romano; flute, by Mr. R. S. Pratten (who gave, in his most finished manner, a very graceful composition, entitled "*Treue Liebe*" by the late young and promising musician, Mr. Bache, of whom Birmingham had hoped one day to be proud); and pianoforte, by Herr W. Ganz. Herr Ganz, in addition to his *fantasia* (on themes from Nicolai's *Falstaff*), in which he proved himself an excellent pianist, by accompanying the greater number of the vocal solos, equally proved himself an excellent accompanist. The other accompanist was Mr. Benedict, of whom it is unnecessary to speak. Altogether the concert of Madille Enequist afforded real gratification to a numerous and fashionable audience.

MR. AGUILAR'S MATINEES.—The last of the series given by Mr. Aguilar at his residence, Westbourne Square, took place on Tuesday. The rooms were crowded. The several amateurs, pupils of Mr. Aguilar, assisted and acquitted themselves very satisfactorily. Miss Weldon, in particular, deserves especial praise for her clever performance of "The Rivulet," by Mendelssohn, and a Fugue in A minor by Bach, as well as of some variations by Mozart. The professional artists were Signor and Madame Ferrari, Mdlle. Elvira Behrens, Madame Pratten, Miss Lindo, Mr. Pratten, and Herr Oberthür. The vocal pieces comprised two duets—Rossini's "La Pesca" and Mozart's "Crudele Perché" (Signor and Madame Ferrari)—a song by Mr. Aguilar entitled "Farewell" (Mdlle. Behrens), and the same composer's "Appeal," sung with much expression by Miss Grace Lindo. The instrumental pieces were Mr. Aguilar's overture to *Alpheus*, arranged for two performers, and played by the composer and his clever daughter, Miss Aguilar; a brilliant duet for harp and piano on *Norma*, by Mr. Aguilar and Herr Oberthür; a *fantasia* for guitar played by (Madame Pratten); a flute solo—"Treue Liebe"—the composition of the late Mr. Bache (Mr. R. S. Pratten); Mr. Aguilar's *Dreamdance*; and a spirited galop, *Conteur de Rose*, by the same composer, which ended the concert with *éclat*. These matinées have afforded general satisfaction.

HERR DEICHMANN'S annual concert on Wednesday—says *the Reader* of July 2, was, as it usually is, an interesting performance of good chamber music, in which the new was pleasantly mixed with the old. His own Sonata for Violin and Piano (in which the pianist was that able and finished player Mr. Dannreuther) gave genuine pleasure. Mr. Daubert, on the violoncello, joined in the too seldom played Pianoforte Trio in E flat of Beethoven. Some elegantly-written part-songs for male voices, by Mr. Deichmann, were sung by a good quartett party; but Willis's Rooms are so ill adapted to vocal music that it was hard to judge of their effect.—[A full report of the above shall appear in our next.]

MR. DESMOND RYAN'S CONCERT.

This, one of the most attractive miscellaneous concerts of the season, came off at St. James's Hall, on Friday evening, the hall being crowded in every part. Although the artists were many and there were nearly thirty pieces in the programme, the concert could not be called "monster," inasmuch as it was over by eleven o'clock. In general the first part of a "Monster Concert" absorbs at least three hours, and few remain to the end. At Mr. Desmond Ryan's concert, on the contrary, nearly every seat was occupied until the last piece, and the general impression left was that the performance was too short, if not too long. The singers were Madame Harriers-Wippern, Mdlle. Trebelli, Mdlle. Volpini, Mdlle. Liebhart, Mdlle. Florence Lancia, Miss Susanna Cole, Miss Florence De Courcy, Miss Wheatley, the Mdlles. Georgi; Signors Giuglini, Gardoni, Gassier, and Junca, Herr Reichardt, Mr. Santley, Mr. Sims Reeves, and the London Choral Union; the instrumentalists, Madame Arabella Goddard and M. Lotto. The programme was well made out, and served not only to gratify the audience, but to exhibit to advantage the talent of each artist. Mr. Sims Reeves sang Blumenthal's new song "The Requital" with such refined expression as to elicit an enthusiastic encore, and was honored with the same compliment after "Adelaide," in which he enjoyed the inestimable services of Madame Goddard as pianoforte accompanist. The first time Mr. Reeves responded to the unanimous desire, but the second time he considerably and respectfully declined. Signor Gardoni being encored in Mendelssohn's "Barcarolla" substituted "La donna e Mobile," which created especial delight; Signor Giuglini was also encored in the lovely song "Figlia d'Erina" ("Eily Mavourneen"—*Lily of Killarney*); Mdlle. Volpini in Ardit's "Leggiere invisible"; Mdlle. Liebhart in "The Cuckoo;" Mr. Santley in the "Stirrup Cup," and the Mdlles. Georgi in the *bolero* from the *Diamonds de la Couronne*. But these, although distinguished by the emphatic approval of the audience, were not the only attractive points. Mdlle. Trebelli gave "Una voce" in a manner worthy one of the greatest living singers of Rossini's music; Mdlle. Florence Lancia sang "Di Piacer" and the "Jewel Song" from *Faust*, the last of which created a marked effect; Miss Florence De Courcy in "Deh vieni non tardar" displayed a beautiful soprano voice and an excellent method; Miss Wheatley's mellow contralto and unpretending style were exhibited in a ballad by Miss Virginia Gabriel; Herr Reichardt proffered his own "Request," with eloquence; and, last not least, Mad. Harriers Wippern created a profound impression in two *Lieder* by the quality of her voice and the charm of her singing.

Madame Arabella Goddard played Thalberg's *fantasia*, "Home, sweet home," which, heard in breathless silence, was received with a hurricane of applause and an unanimous encore. The fair artist, nevertheless, thought proper not to comply, and instead of bending to the storm of approbation merely "bowed her acknowledgements," as the saying is, which in no way seemed to allay the excitement. She, nevertheless, reappeared, led on to the platform by Mr. Sims Reeves, seated herself at the pianoforte, and began the accompaniment to "Adelaide." The audience, thus out-maneuvred, had no choice but to submit; and Thalberg had to retire before Beethoven. M. Lotto created a sensation in both his pieces, Vieuxtemps' *Second Morceau de Concert* and Paganini's "Witches' Dance," and was recalled after each. The London Choral Union, in full strength, about one hundred and fifty, and under the direction of Mr. Verrender, sang with great effect "Ye spotted snakes," the prayer from *Massanella*, "Oh, who will over the downs so free," and "The Soldiers' Chorus" from *Faust*. The fine quality of voices, steady singing and management of light and shade, were the theme of general eulogy. Mr. Verrender, the new conductor, seems to work well, and the progress made since last we heard the choir is remarkable. That every one present was satisfied may be taken for granted, as every piece was more or less applauded.

MDLLE. ISABELLE SCHUSTER's gave a *Matinée Musicale* at the Assembly Rooms, South Belgrave, on Thursday, July 7th, to a fashionable audience that completely filled the hall. The fair pianist was assisted by Mlle. Linas Martorelle, Mr. G. Bond and Signor Nappi (Vocalists), Mr. Boleyn Reeves (Harp), Herr Lidell (Violoncello), Signor Giulio Regondi (Guitar and Concertina). Mdlle. Schuster much distinguished herself in the trio by Festa, Op. 12 (with Signor Regondi and Herr Lidell) in Thalberg's *fantasia* on airs from *Moise*; in *La Truite* of Heller, and *Les Ailes* of Blumenthal, and in a duet upon *Norma*, with Signor Regondi, affording her patrons and friends an opportunity of judging and appreciating the variety of her attainments. Careful teaching, attentive study and assiduous practice are the essentials for producing a first-rate artist; and, as she can boast all these, Mdlle. Schuster may fairly hope to become one. The other artists named in the programme exerted themselves with zeal; and the matinée was altogether a success.

GALLERY OF ILLUSTRATION.—Mr. John Parry has varied his performances at the Gallery of Illustration, by introducing a new scene called "The Sea-side; or, Mrs. Roseleaf out of Town." Mr. and Mrs. Roseleaf, Mr. Yeany, Miss Gushington, and one or two other well-known characters which were in the "evening party," are retained in this sketch, but two new elaborate full-length portraits are added and an abundance of amusing and characteristic details of visitors' life at the sea-side. The most finished sketch is an Italian organ-man with a monkey, portrayed with no other mechanical aid than a beard and a "wide-awake cap." The command of face and of pantomimic expression in this is marvellous, and far superior to the ordinary acting of the stage. The whole scene is full of humorous observations, and in the execution several slight ventriloquial effects are attempted. The town-band plays a waltz on the promenade, but, before they begin, an old woman or man, with a Kentish dialect, is heard in the distance, buzzing, "Buy my fine prawns." With a most delicate touch of humor this cry is made, or seems to be made, the "motive" of a waltz, and in the commonplace strains which follow, we recognise a thousand-and-one musical impostures. The whole performance, like everything which Mr. Parry does, has the rare merit of suggestiveness. No "entertainer" has such a power of realizing pictures of life and character without mechanical aids, and of massing these so as to stimulate the imagination of his audience, and create the deepest impression. It is almost impossible to go away from such a performance without feeling that we have really been at the sea-side.—*London Review.*

PIANOFORTE QUARTET ASSOCIATION.—The fourth and last of the agreeable and instructive entertainments instituted by Messrs. Baumer, Carrodus, Baetens, and Pettit, took place at Messrs. Collard's Rooms, on Thursday week. The programme commencing with Beethoven's pianoforte Quintet in E flat, Op. 16 (with strings instead of wind), was excellent throughout. A Quartet by Mr. Watson (M.S.), performed for the first time, is a work of considerable merit, if somewhat wanting in originality. Carefully written and well constructed, it is quite interesting enough to be heard again with pleasure. The remaining two instrumental pieces called into requisition the talents of Mr. Henry Baumer, whose neatness of execution and musically style were never more remarkably displayed. The quintet (E flat) of Schumann and the well-known pianoforte duet of Moscheles (in which he enjoyed the invaluable co-operation of Mr. William Dorrell) were the pieces in question. Both were admirably played. The singer was Madile. Florence Lancia, who gave one of Schubert's *Lieder* charmingly, and was accompanied on the violoncello by Mr. Pettit. The audience was numerous and attentive. The sooner these concerts are resumed the better.

MADILE AMELY BIDO., a lady violinist from Hungary, gave a *matinée musicale* at the residence of the Marchioness of Downshire, Belgrave Square, on Tuesday week, with the assistance of Madile. Elvira Behrens, Miss Linas Martorelle, Mr. Wilby Cooper, and Herr Fricke (vocalists); Herr Wilhelm Ganz and M. Paque (instrumentalists). The young Hungarian lady possesses great energy, and her playing attracted considerable attention and gained frequent applause. The pieces she selected were Beethoven's Sonata for violin and piano (Op. 30, No. 2), in which she was associated with Herr Wilhelm Ganz; Ernst's *Fantasia on Otello*, and a duet by Seligmann and Sivori for violoncello and violin on Rossini's "Mira la bianca luna" (with M. Paque). In all these Madile. Bido (whose playing would interest were it only for its earnestness) acquitted herself remarkably well. Some Spanish songs were given by Madile. Linas Martorelle. Mr. Emile Berger and Herr Ganz accompanied the vocal music on the pianoforte.

THE HAYMARKET THEATRE closed on Wednesday with Mr. Buckstone's benefit, when he delivered an address to the audience. Mr. Sothern, requiring rest, will go for a month's holiday to Switzerland, returning to commence a series of provincial engagements. Mr. Buckstone will make a professional tour through the provinces. In October next the Olympic Theatre will pass from its present management into the hands of a limited liability company, the directors of which are Messrs. G. C. Bentinck, M.P., Hon. F. Ponsonby, Tom Taylor, Horace Wigan, &c. Matters connected with the change will probably give rise to litigation.

STUTTGARD.—The Reverend Herr Albert Knapp, well known as the author of sacred songs, died on the 18th ult.—Five members of the Royal Opera company lately commenced a system of active opposition to the *Capellmeister*, Herr Eckert, by sending in a petition to be relieved from singing in the operas conducted by that gentleman. The members of the orchestra, and of the chorus, as well as all the solo singers of both sexes, with the exception of the above five, have now presented Herr Eckert with an address to the effect that they consider it a point of honor to state their opinion that he is a distinguished orchestral conductor, and one of the best *Capellmeister* for opera at the present time.

THEATRICALS IN LIVERPOOL.—(From our own Correspondent.)—That charming young actress, Miss Milly Palmer, who has risen into such sudden popularity in Liverpool, and appears to have created quite a sensation by her impersonation of Juliet, which she played, for the first time, at the Amphitheatre in that town last week, Miss Marriot being the Romeo. The local *Daily Post* says:—"Miss Palmer's rendering of the celebrated speech in which Juliet realises the horrors of the charnel-house, was so instinct with dramatic force and variety that had it taken place on the metropolitan stage it could not have failed to procure for her a chorus of authoritative laudation." The *Courier* is even more enthusiastic:—"The honors of the evening were, however, monopolised by Miss Milly Palmer, who, though she sustained the part of Juliet for the first time, achieved a success and excited a *furore* such as is rarely witnessed now-a-days in the performances of the stock company. Every one expected that with her rare personal attractions she would look the young Italian beauty to the life, but her warmest admirers were unprepared for so perfect and charming a performance, which, in spite of a natural nervousness, was full of beauties and redolent of genuine dramatic instinct. In the first act—notwithstanding the unpicturesque and awkward balcony, whence she interchanges her first vows with Romeo—her assumption of maidenly modesty, commingled with youthful passion, was charming from its naturalness and *saisset*. Her interviews with the garrulous nurse were also full of quiet, girlish fun, while in the more exciting scenes, particularly that in which she conjures up the horrors of waking in Tybalt's tomb, her genuine passion, by its heartiness and unexpected display of power, excited loud and spontaneous bursts of applause. The whole performance was, in fact, too admirable to be noticed briefly, and we hope to allude to it again should the play be repeated, as we expect it will, after the success of last night. Mr. Copeland may be congratulated upon the discovery of an actress who is an honor to his theatre and a credit to his managerial judgment." The *Albion* critic says:—"At the Amphitheatre Miss Marriot has been completing her re-engagement, taking her benefit on Friday evening in *Romeo and Juliet* and *The Love Chase*. Her impersonation of the hero in the first-named piece was a most careful and finished piece of acting, which was much enhanced by the artistic rendering of Juliet, given by Miss Milly Palmer. This last-named lady has lately been making rapid strides in her profession, but this last Shakespearian impersonation eclipses anything she has yet attempted."

THE CONSERVATIVE LAND SOCIETY.—The Quarterly Meeting took place at the offices, 33, Norfolk Street, Strand, on Tuesday the 5th inst. Viscount Ranelagh in the chair. The report showed the satisfactory state of the Society's business for the first three quarters of the financial year ending the 30th of September next, the receipts being £53,575 6s. 1d., to Midsummer, and the grand totals £754,722 19s. 4d. The shares, in progress, to June 24, 1864, 16,276. The shares completed 4,385. The total shares 20,661. The total sale of land to Midsummer, 1864, £352,670 19s. 4d. The Executive Committee reported that the two allotments of the Plough Lane, Battersea Estate, on the 6th of April, and the 22nd of June had been remarkably successful. The first portion, offered on the 6th of April, was entirely sold prior to the second allotment on the 22nd of June, and a very large sale had already been effected. No time would be lost in completing the roads. Building operations have been commenced, and the value of the land has been amply proved by the resale by allottees at premiums of their plots. The works for the Bishop Stortford and Colchester estates were in progress. The roads in the Henwick Road, Worcester, had just been completed. Another allotment was fixed for Wednesday, the 20th of July, when the sale of the Avenue estate, Southampton, will be commenced, and on this occasion will be also offered to the holders of Rights of choice, and to the general public, handsome Villa residences, on the St. Margaret's estate, Isleworth and Twickenham, on the Round Hill Park estate, Brighton, at Enfield, close to the station, on the Ifley Road estate, Oxford; and several houses in occupation on the Kentish Town, Hackney, Old Ford, Roman Road (North Bow) and Putney estates. The following members of the Executive Committee were present. Viscount Ranelagh, chairman, Col. B. Knox, Esq., Vice-chairman. Viscount Ingestre, M.P., Captain Jervis, M.P., Mr. Currie, Mr. Holmes, Mr. Newcomen, and Mr. Winstanley.

MUSIC RECEIVED FOR REVIEW.

COCK, HUTCHINGS & CO.—"The Eve of Inkermann," song by the Honourable Catherine Harriet Maynard.

PLEASANT MEM. FOR A WET DAY.—There's never a Cab within hail.—*Punch.*

[July 9, 1864.]

STREET MUSIC IN THE METROPOLIS.

*From the "Book of Bass."**Punch Office, 85, Fleet Street, 23rd May, 1864.*

SIR,—I venture upon what might possibly be considered an impertinence, were not the subject of my note of public interest.

I am so greatly interested in the success of your measure for the regulation of street music, that I am desirous of strengthening your hands by putting you in possession of some facts within my knowledge. I formerly lived in Gordon Street, Gordon Square, but was compelled to quit London, to escape the distressing consequences of street music, although Gordon Street was comparatively a quiet locality. A dear friend of mine, and one to whom the public has been indebted for more than twenty years for weekly supplies of innocent amusement, and whose name will find a place in the future history of Art, has not been so fortunate. He lived in Brunswick Square, and remained there until the nervous system was so seriously affected by the continual disturbance to which he was subjected whilst at work, that he was compelled to abandon a most desirable home, and seek a retreat at Kensington. After expending considerable sums to make his present residence convenient for his art work—placing double windows to the front of his house, &c.; he is again driven from his home by the continual visitation of street bands and organ-grinders. The effect upon his health produced—on my honor, by the causes I have named—is so serious, that he is forbidden to take horse-exercise, or indulge in fast walking, as a palpitation of the heart has been produced—a form of *angina pectoris*, I believe—and his friends are most anxiously concerned for his safety. He is ordered to Homburg, and I know that the expatriation will entail a loss of nearly £50 a week upon him just at present. I am sure I need not withhold from you the name of this poor gentleman—it is Mr. John Leech.

If those gentlemen who laugh at complaints, such as this letter contains, were to know what are the *natural* penalties of constant brain-work, they would not encourage or defend such unnecessary inflictions as street music entails upon some of the benefactors of their age. Such men are the last to interfere with the enjoyments of their poorer fellow-laborers; but they claim to be allowed to pursue their calling in peace, and to have the comfort of their homes secured to them. All they ask, is to have the same immunity from the annoyances of street music as the rest of the community have from dustmen's bells, post-horns, and other unnecessary disturbances. The objection to street noises is not a matter of *taste*. It involves the progress of honest labor, and the avoidance of great mental affliction.

Apologizing for the liberty I have taken,
Believe me, Yours faithfully, MARK LEMON.
M. T. Bass, Esq., M.P.

Little Campden House, 7th June, 1864.

DEAR SIR.—While I admire the brevity and condensation of the Bill, I cannot but fear that it leaves us defenceless against the brutality of our neighbors. There is nothing in it to prevent music in a man's garden, or fore-court, or balcony. The clause only says, "that a penalty shall be incurred by them who play," &c., in any thoroughfare near any such house. Ought it not also to say, "or in any place within hearing thereof," or words to that effect? Once, when I was lying dangerously ill, a neighbour of mine took a German band up into his balcony after they had been ordered off by the constable on duty, and kept them playing for about two hours.

I believe, in such cases, one might summon one's neighbour, but the decisions of magistrates, we know, are somewhat capricious. Would it not also be very desirable to forbid music entirely before 9 a.m. and after 9 p.m.? I see some of those who lift up their voices of wailing from time to time in the newspapers, congratulated themselves upon being relieved from the nuisance of the street-criers. In what happy quarter can they live? I am invited every morning, before seven, to buy watercresses, and all through the day I am offered vegetables of all kinds, fish, strawberries, door-mats, muffins, flowers, band-boxes, chairs to mend, ornaments for the fire-stove. What are the abolished cries? I enlisted the sympathies of Lord Dufferin on our side on Sunday, and he promised to whip for us. I tried hard with Mr. Sheridan, but I could make nothing of him, because he "liked them." Yours truly, ALFRED WIGAN.

M. T. Bass, Esq., M.P.

TOWN IMPROVEMENT.—There is, we hear, a winter garden to be opened at Somer's Town.—*Punch.*

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XXIV.

There was an old pianist called Jael,
Who asked for a glass of pale ale;
When up got John Ella
And went to his cellar,
But never came back to this Jael.

XXV.

There was an old pianist called Jael,
Whose tenure of fame was but frail,
So his patron, John Ella,
Said—"It's that Arabella
Who snuffs out such pianists as Jael."

BARCELONA.—Following the example set at other theatres, the management of the Lyceum Theatre here paid a special mark of respect to Meyerbeer. The bills, bordered with black, announced *Robert le Diable*. The funereal ceremony commenced in the third act with a symphony by Señor Sanchez. The curtain, on being raised, disclosed a funeral monument, surrounded by all the persons attached to the theatre. Nine members of the company each bore a letter, surrounded by *immortelles*, of Meyerbeer's name, which they fixed to the monument. On the latter lay the scores of the celebrated composer's three great masterpieces. They were crowned with laurel by the members of the company, headed by the famous double-bassist, Bottesini, to the strains of the "Coronation March." The audience, in their enthusiasm, let loose upon the stage white doves with black ribbons round their necks, and it so happened that one of the doves settled upon Bottesini's wreath, just as Bottesini had laid it down.

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Brokers:—Messrs. A. J. BRUNTON & SON, 32, Cornhill, E.C.*Auditors:*

ROBERT ADDISON, Esq. (Messrs. Addison & Lucas), 210, Regent St. | GEORGE WOOD, Esq. (Messrs. Cramer, Wood & Co.), 201, Regent St.

Public Accountant:—FRED B. SMART, Esq., 38, Gresham Street, E.C.*Secretary:*—MARTIN CAWOOD, Esq.*Temporary Offices:*—ST. JAMES'S HALL, 69, REGENT STREET, LONDON, W.**PROSPECTUS.**

THE OPERA COMPANY (LIMITED) is registered under "The Companies' Act, 1862," and is intended to carry out, with extended provisions the objects sought to be attained by the "ENGLISH OPERA ASSOCIATION," now being voluntarily wound up in consequence of its constitution having been found inadequate for its requirements.

Ample powers have been taken in the Memorandum of Association and Articles of Association for the performance of Operas, the encouragement of Musical Art, the employment of operatic and other artists, and for musical purposes generally, as well as the establishment of a school of Music in this country, and the

education of artists for the lyric stage, on the principle of the Conservatoires of Paris and Brussels.

The Shareholders of the English Opera Association will have the option of entering into the Opera Company Share for Share, being credited in full with the amount paid on their allotment of Shares in that Association, the Opera Company adopting the liabilities for preliminary expenses in the English Opera Association of every Shareholder availing himself of this opportunity, and receiving the balance of the amount so paid.

PRIVILEGES OF SHAREHOLDERS.

There is attached to every entire number of five Shares of the Company's original capital, a free admission to any part of the house, according to the *Tariff of Prices* published by the Company at the commencement of each season, as follows:—

5 Shares will have admission to any part of the House to the amount of	£ s. d.
10 Shares	1 15 0
15 Shares	3 10 0
20 Shares	5 5 0
25 Shares	7 0 0
	8 15 0

And so on, in like proportion, making for every 100 shares admissions to the value of £35.

Every endeavour will be made by the Directors to render these privileges as available and convenient as possible to the Shareholders consistently with the welfare and prosperity of the Company.

Each season will consist of about 140 nights.

The Directors have provisionally secured, on very favourable terms, the use of Covent Garden Theatre for a term of years, commencing the second Monday in October next. Mr. GREY has covenanted to allow the amount of his rental to depend on the receipts of the Company instead of demanding a fixed rental, and has further very liberally consented to forego, in the first year, a portion of his share of the receipts, in order to provide for the preliminary expenses incurred by this Company in adopting the liabilities of Shareholders of the English Opera Association joining the Opera Company. The amount abandoned by Mr. GREY will be nearly, if not quite, sufficient to defray the preliminary expenses of both the English Opera Association and the Opera Company. Thus practically the Opera Company is brought before the public unburdened with any preliminary expenses, and at the same time has secured to itself a very large body of Shareholders.

The Directors will also have the advantage of the excellently organised staff of Mr. GREY's Theatre, who have for so many years worked together under his direction.

Mr. ALFRED MELLON will be the Musical Conductor; Mr. WILLIAM BEVERLY the Scenic Artist; and Mr. AUGUSTUS HARRIS the Stage Manager.

By this arrangement the Directors will not only have a Theatre ready in every respect for their occupation, but will also have the use of a large amount of Scenery, Properties, and other material, without any outlay on their part. The amount of Capital necessary to commence operations will therefore be but small, and the Directors do not at present recommend a larger issue than 6,000 Shares, a considerable number of which have already been subscribed.

In a commercial point of view the Directors have every reason to believe that the undertaking will be a great success. Calculations based on the average receipts of former undertakings in English Opera and a liberal estimate of expenses have been made; and with a fair regard to the prospect of increased attraction which the Company hope to offer to the public a very handsome dividend may be expected in addition to the privileges granted to the Shareholders, which it may be observed are of themselves a return of 17½ per cent. on the Call of £2 per Share. A profit of only £10 per night will yield a dividend of 12 per cent. on the capital paid up; the capabilities for seating an audience in Covent Garden Theatre, at English Opera prices, admit of a profit of twenty times that amount.

* * Prospectives and Forms of Application for Shares may be obtained at the Company's Office, 69, Regent Street; the Solicitors'; the Bankers'; and the principal Musicians in town and country, to whom application may be made, accompanied by a deposit of 10s. per Share, without which no application can be entertained. Should a less number of Shares be allotted than are applied for, the balance of the deposit money will be appropriated towards the payment of the allotment call.